



BLACK THURSDAY

by Jamie Anderson

THE DOCTOR: PETER DAVISON

Time and space traveller.

TEGAN: JANET FIELDING

Time and space traveller's Australian companion.

TURLOUGH: MARK STRICKSON

Time and space traveller's mysterious alien companion.

KAMELION:

Time and space traveller's shape-shifting robot companion.
Slight FX on 'regular' voice, as per TV appearances.

EIRA (EYE-RA) HUGHES:

(F 40s) Jolly, kind and warm Welsh housewife with a secret...

JOHN HUGHES (WELSH) / MR MATSON (ENGLISH):

(M, 40s) Salt of the Welsh Valleys. Father to Gwyn. Loving husband to Eira. / Manager of local collieries for the Tredegar Iron and Coal company. All about the productivity.

GWYN HUGHES:

(M, early 20s) Young son of John and Eira. Means well. Finding colliery life quite tough.

GEOFF EVANS (WELSH) / WILLIAM DUFTY (ENGLISH):

(M, 50s) Nightshift overman for Number 1 Pit. The miners are his family. / Nervous pit under-manager. Worried he'll lose his job.

JUDITH MATSON (ENGLISH) / NORAH DE'ATH (WELSH):

(F, 20s) Bright, warm and thoughtful daughter of Mr Matson. / (F) Bit rough. Runs the bar at the Working Men's Club.

FROM 'INCREDIBLE POWER GAME' CAST: JAMES HUDD (MINER); MINERS; LOCALS.

NB: For glitching, John/Gwyn/Kamelion voice should be recorded together, and then 'glitched' between in post.

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PART ONE

SCENE 1: INT. HUGHES HOUSEHOLD - KITCHEN

1902 KETTLE BOILS ON COAL-FIRED RANGE. THE KITCHEN IS SMALL. A FIRE CRACKLES. OWL OUTSIDE.

JOHN:

Come on boy! What's keeping you?!

GWYN:

Nothing, Da.

JOHN:

Well, come on then!

GWYN:

Alright, alright! I'm just doing my boots.

JOHN GETS UP AND WALKS OVER TO EIRA.

JOHN:

(GENTLE EFFORT) Come here, Mrs Hughes!

HE HUGS HER FROM BEHIND.

EIRA:

(SQUEEZED. LAUGHING) John!

JOHN:

(CLOSE) I shall see you in the morning, my love. (BEAT. CALLING BACK) Gwyn! Come on now, boy! (BEAT. CLOSE) I don't know what's wrong with him, Eira.

EIRA:

It's that lad – that James Hudd – giving him grief again.

GWYN:

(GETTING UP) Mother! I told you not to tell him!

JOHN LETS EIRA GO, TURNING TO GWYN.

EIRA:

Sorry, sweetheart. I'm only worried about you...

JOHN:

What's all this then? What's the Hudd boy done now?

GWYN:

Nothing. Come on, we've got to go now – I don't want to be late.

JOHN:

Well, whatever he's done, just you remember – an eye for an eye, a tooth for a tooth. Right?

EIRA:

John! Don't encourage him.

GWYN:

Don't worry, Mam. Da's right.

JOHN:

I always am, boy. Come on – time to go. Goodnight, Mrs Hughes!

HE GIVES HER A PECK ON THE LIPS.

GWYN:

Night, Mam! See you in the morning.

AND A KISS ON THE CHEEK FROM GWYN.

EIRA:

Take care, you two.

THE TWO MEN ROUGH AND TUMBLE OUT THE DOOR, LAUGHING AND JOKING.

JOHN:

Who taught you to lace up boots, boy? They'll be off before we get to the mine!

GWYN:

(LAUGHS) I think it was you, Da!

CREAKY DOOR SLAMS SHUT.

EIRA:

(SOTTO) See you in the morning my boys. Good night.

SHE BLOWS OUT A CANDLE AND GOES UP THE STAIRS TO BED. THE DOOR AT THE TOP OF THE STAIRS SHUTS.

SCENE 2: EXT. COLLIERY YARD

OVER COBBLES — JOHN AND GWYN JOIN PARADE OF MEN WALKING INTO THE YARD. WINDING HOUSE RUNNING AT FULL PELT, OFF.

GEOFF:

(OFF) Come on, boys — cage is almost up!

JOHN:

Night shifts at the pit'll make a man of you, Gwyn.

GWYN:

(UNENTHUSIASTIC) If you say so, Da.

JOHN:

Come on now, boy! I went down on my knees to find you decent employment... don't throw it back in my face!

GWYN:

I'm not, Da. I promise. I'm grateful — really I am.

JOHN:

You want to make friends with the lads, you do. Those boys are your family now — as much as your mother and me.

THEY TRUDGE ON.

SCENE 3: INT. TARDIS – CONTROL ROOM

TARDIS IN FLIGHT. DOCTOR WORKING AT CONSOLE. TURLOUGH ENTERS.

TURLOUGH:

How's your back, Doctor?

DOCTOR:

(STRETCHING, TESTING IT OUT) The nanites seem to have done a remarkably good job, all things considered. The vertebrae are still adjusting, but I should be as right as rain in a day or two.

KAMELION:

That is a strange phrase, Doctor. What does it mean?

DOCTOR:

Well, it's rather like... 'fit as a fiddle'?

KAMELION:

I'm not sure I understand.

TEGAN:

It just means normal!

KAMELION:

Thank you, Tegan.

TEGAN:

I could do with a dose of 'normal', to be honest.

TURLOUGH:

Define 'normal', Tegan.

TEGAN:

Earth. Twentieth century. And no weird robots!

TURLOUGH:

Tegan...

DOCTOR:

(SIGHS) I think what we have here is a classic case of cabin fever. (DARTING AROUND CONSOLE) And the best cure for that – (HE FLIPS SOME SWITCHES. FX: TARDIS CONTROLS) ... is some fresh air. We're going on a little holiday!

TEGAN:

How many times have we heard that before?

SCENE 4: INT. THE CAGE

GEOFF:

(OFF) Come on! Into the cage you lot!

JOHN:

Here we go, Gwyn, boy!

HUSTLE AND BUSTLE AS 16 MEN TRUDGE INTO THE CAGE — A WIRE MESH-ENCLOSED LIFT.

MINERS (WILDTRACK):

(JOLLY MINER BANTER AS THEY SQUEEZE IN) Room for a little one, boys? / Watch where you're sticking that lamp, bud! / Shove in!

GWYN:

Move up, Da!

JOHN:

(CALLING) All in! Close up!

GEOFF:

(OFF) Closing up (BEAT) Cage down!

HUGE LEVER IS PULLED, AND THE WINDING HOUSE BEGINS. THE LIFT BEGINS TO FALL QUICKLY — DESCENDS AT A HELL OF A CLIP, 3m/s. STRAINING METAL CABLE, WINDING HOUSE SOUND FADING. CLANGS AND THE ODD SCRAPE AS THE LIFT FALLS.

GWYN:

(HATES THIS — DISTRESSED BREATHING, TRYING TO CALM HIMSELF)

JOHN:

(CLOSE) Calm down, boy. Or are you trying to embarrass yourself, and your old man?

GWYN:

(CLOSE) Sorry, Da. I just... Ugh. Do you ever get used to this? It feels like we're falling.

JOHN:

(CLOSE) How else are we going to get down two hundred and sixty yards in two minutes? (BEAT) Look — it's night, right? You can choose from cold and dark up there, lying in your bed, or warm and dark — and making a living — down here.

GWYN:

(CLOSE) Alright, Da. Alright.

JOHN:

Speaking of which — it's been a bit warm recently. Geoff — when are they fitting that new fan?

GEOFF:

No idea, John. I've asked Mister Matson a few times. He reckons we don't need it.

JOHN:

Typical toff, eh? Waste the money rather than look after us?

MINERS (WILDTRACK):

Yeah! / I can't stand that Matson fella. / Nor me, bud.

GEOFF:

Watch your tongues, you lot. He pays your wages – and mine. So he can't be all bad!

CROSS TO:

SCENE 5: INT. CAGE EXIT – MAIN TUNNEL [CONTINUOUS]

QUIET AS THE CAGE DESCENDS TOWARDS US. IT TAKES A FEW SECONDS, BUT IS SOON RIGHT WITH US AS THE BRAKES ARE APPLIED AT IT COMES TO A SQUEALING HALT AT THE BOTTOM. CAGE DOOR IS RELEASED AND THE MEN POUR OUT, MOVING ALONG TO BEGIN DIGGING OUT THE SEAM.

JOHN AND GWYN MUST TRAVEL A FAIR DISTANCE ALONG A TUNNEL THAT GETS SMALLER WITH EACH TURN.

A PIT PONY PULLS A SHORT STRING OF CARTS ALONGSIDE THEM. CLIPPETY CLOP. BLOWS OUT.

GWYN:

Those poor ponies... stuck down here for fifty weeks at a time!

JOHN:

They're looked after as well as you or I, lad!

THEY TURN A CORNER INTO A SMALLER TUNNEL. SLIGHTLY CROUCHED NOW.

JOHN:

(CLOSE) See here, Gwyn – when I first started, I felt the same as you... it's so far underground, it don't feel right, not at first. But you'll get there.

GWYN:

S'pose.

JOHN:

Now pick up the pace, will you – we've black diamonds to shift!

FOLLOW THEM AS THEY SHUFFLE ALONG DOWN THE TUNNEL, INTO:

SCENE 6: INT. COAL FACE [CONTINUOUS]

MEN WORKING AT THE COAL FACE. CHIPPING AWAY AT LUMPS OF COAL. SHOVING THEM INTO CARTS. LARGE LUMPS OF COAL BEING CHIPPED FROM WALLS, PICKED UP AND THROWN IN. ABOUT TEN MEN AT THE FACE.

MINERS (WILDTRACK):

(SINGING, MAKING EFFORT AS THEY DIG/HEFT LUMPS OF COAL)

[SONG: 'DOWN IN THE COAL MINE' (1872) IS OUT OF COPYRIGHT. REF: <https://www.youtube.com/watch?v=4tx72NN4PUU>]

Down in the coal mine
Underneath the ground
Where a gleam of sunshine
Never can be found
Digging up the dusky diamonds
All the season round
Deep down in the coal mine
Underneath the ground..

PULL OUT AS IF RETREATING THROUGH THE TUNNELS AS THE SONG CONTINUES... AND THEN THE TARDIS MATERIALISES.

SCENE 7: INT. TARDIS – CONTROL ROOM

MATERIALISATION COMPLETES.

DOCTOR:

There!

TEGAN:

Where are we, then?

DOCTOR:

Let's find out, shall we?

DOCTOR OPERATES SCANNER.

DOCTOR:

Odd.

TURLOUGH:

The scanner must be broken.

KAMELION:

I believe the systems to be working normally.

TEGAN:

Doctor – have you parked us up against a wall?

DOCTOR:

(CHECKING INSTRUMENTS) No... we're where I intended, more or less. But about two hundred and sixty metres underground.

TEGAN:

Oh great.

KAMELION:

Do you like being underground?

TEGAN:

I was being sarcastic.

TURLOUGH:

(TO DOCTOR) So where are we, exactly?

DOCTOR:

Well – just above us is Abertysswg (PRO: ABER-TUSS-UHG), in the beautiful Welsh valleys. The year is 1902, and the month is... September. Perfect for fresh air, scenic walks, and a break from the norm.

TEGAN:

If that's what's above us... where are we right now? Down a coal mine?!

DOCTOR:

It would appear so. No matter, I'll just pop us up to the [surface].

AN ALARM SOUNDS.

DOCTOR:

Turlough – check that, will you?

TURLOUGH RUSHES AROUND THE CONSOLE.

TURLOUGH:

It says 'Brace for impact'!?

TEGAN:

But we're not moving, are we?!

DOCTOR:

I shouldn't worry – a little coal dust in her sensor array, I'd imagine. (STARTS FIDDLING WITH CONSOLE) Come on, old girl – what are you up to?

SCENE 8: INT. COAL FACE

MEN WORKING AWAY AT THE COAL FACE. CLOSE ON GWYN. SWINGING HIS PICK AND BRINGING COAL FROM THE SEAM. HE SUDDENLY STOPS.

GWYN:

Da. Da!!

JOHN:

What, boy? Why've you stopped?

GWYN:

The lamp... I saw the flame flicker. Just for a moment.

JOHN:

You're imagining things, boy. Look — mine's [fine...] Oh no. Gas!
(BEAT. SHOUTS) Everybody out! Gas!!!

MINERS (WILDTRACK):

(CONFUSION / PANIC / EFFORT OF TRYING TO SCRABBLE OUT)

JOHN:

Everybody out [now]!

BUT IT'S TOO LATE. AS THE MEN START TO MOVE THE GAS IGNITES AND FLAMES FILL THE TUNNEL. THE EXPLOSION IS COLOSSAL. IT RIPPLES DOWN THE TUNNELS GROWING BIGGER — SETTING OFF OTHER EXPLOSIONS.

SCENE 9: INT. TARDIS – CONTROL ROOM

TARDIS ALARMS BLARE. TARDIS NOW TILTED. EFFORT AS CREW GET UP AND DUST THEMSELVES OFF.

DOCTOR:

Is everyone alright?!

TEGAN:

Fine! I always love it when the TARDIS ends up at a jaunty angle!

TURLOUGH:

What happened? It felt like something hit us!

DOCTOR:

Something did – a natural gas explosion.

TURLOUGH:

A what? Well, is it safe down here?

DOCTOR:

Not especially, no.

TURLOUGH:

Then I suggest we remove ourselves as quickly as possible!

TEGAN:

Turlough, people might be hurt out there.

KAMELION:

We should try to assist anyone who has been injured.

TEGAN:

Now you're getting the hang of it, Kamelion. (BEAT) Hey! Have we still got that medical kit in here... (SEES IT) Yeah, there it is! (PICKS IT UP) How about it, Doctor? We've got painkillers, bandages...

DOCTOR:

Very well. But don't go wandering off! (OPERATES DOOR CONTROL)

THEY EXIT.

SCENE 10: INT. TUNNEL – BY TARDIS

TARDIS DOORS OPEN. RUBBLE IS STILL FALLING. DISTANT SOUND OF INJURED AND DYING MEN.

MINERS (WILDTRACK):

(THROUGHOUT. OFF. 20-50M AWAY) Arghhhh! / Help me, please! / My leg's trapped. / Dai (PRO: DIE), Dai! Say something, Dai! / He's dead. / We have to get out!

DOCTOR JUMPS DOWN, THEN KAMELION WHIRRS TO FLOOR.

DOCTOR:

(EFFORT) Kamelion, help Tegan please. (LANDS) It's rather a drop from the door at the TARDIS's current angle.

KAMELION:

Certainly, [Doctor] ... (FX: HYDRAULIC WHIRR)

TEGAN:

(EFFORT) I don't need any help, thank you! (BEAT. JUMPS DOWN)

UP WILDTRACK, SO WE CAN CLEARLY PICK OUT A COUPLE OF VOICES.

TURLOUGH:

(STEPPING DOWN) Listen! Do you hear that?

TEGAN:

There are people down here – come on, we've got to help them.

SHE HEADS OFF.

TURLOUGH:

(CALLING AFTER) Tegan, wait! The Doctor said –

DOCTOR:

Tegan's right. All hands on deck, there may be no time to lose. Kamelion – I think it'd be best if you took on human form.

KAMELION:

Of course, Doctor.

DOCTOR:

(CONCENTRATES) How about... this? (FX: SHIMMER FX)

KAMELION:

(WELSH ACCENT WHILE IN LABOURER GUISE) The guise is adequate?

DOCTOR:

A little generic, but you look like an early twentieth century labourer to me!

TURLOUGH:

He'll pass, anyway. Now let's go if we're going!

DOCTOR, TURLOUGH AND KAMELION FOLLOW [NB: NO KAMELION WHIRRS
UNTIL INDICATED.] CROSS TO:

SCENE 11: INT. TUNNEL [CONTINUOUS]

MINERS (WILDTRACK):

(THROUGHOUT) Help me, please!/ He's dead./ We've got to get out!/ I can't see nothing!/ Don't you dare relight that lamp, boy!

TEGAN:

(CALLING) Through here, Doctor!

GEOFF:

(CALLING) Help's arrived, boys! (SOTTO) How'd they get down here so fast...?

DOCTOR, TURLOUGH AND KAMELION RUSH IN TO HALT.

TEGAN:

(TO DOCTOR) There you are. It's like hell on Earth!

DOCTOR:

We have to get those who can walk to the main lift shaft. Tegan, Turlough, can you start moving them? The miners will direct you.

TURLOUGH:

I suppose. (CALLING, FADE AS THEY MOVES OFF) Can I have your attention, please? [I need those of you who can walk to identify yourselves.]

TEGAN:

[Raise your hands if you can walk!]

GEOFF STUMBLES TOWARDS THEM.

GEOFF:

You, sir! Did I hear the young lady right? Are you a doctor?

DOCTOR:

Well, yes, you did hear Tegan right, but [the fact of the matter is]

GEOFF:

Good, good. Geoff – Geoff Evans, nightshift overman for number one pit. I've got two very badly injured fellows this way. Can you help?

DOCTOR:

Lead the way, Geoff. (FX: AS GEOFF HEADS OFF, FAST...) Kamelion, you'd better come with me.

KAMELION:

Yes, Doctor. (FX: THEY SCRABBLE THROUGH THE RUBBLE. CROSS TO:)

SCENE 12: INT. ANOTHER TUNNEL [CONTINUOUS]

JOHN IS DELIRIOUS, TRAPPED BENEATH A ROCK.

JOHN:

(PAINED. VOICE A WHISPER) Gwyn! Gwyn, boy...! (OCCASIONAL COUGHS THROUGH...)

GEOFF ARRIVES. DOCTOR AND KAMELION FOLLOW. .

GEOFF:

Alright there, John. Don't try to move.

DOCTOR AND KAMELION ARRIVE.

GEOFF:

Doctor! Doctor! – This is John. He needs your help. He's pretty bad.

KAMELION:

Doctor. His legs appear to have been crushed [in the rockfall]

DOCTOR:

(CUTTING OVER) Yes, I'll do the diagnoses, thank you.

JOHN:

Don't mind me, go see to Gwyn.

GEOFF:

(TO DOCTOR) Gwyn's his son.

DOCTOR:

It's alright... John. My colleague will see to your son. Kamelion, could you...?

FOLLOW KAMELION. AS KAMELION LEAVES:

DOCTOR:

[John, can you feel anything when I do this? – How about this?]

JOHN:

[No... Nor that. I can't feel a thing!]

GWYN:

(VERY WEAK) Please, sir... Help me...

KAMELION:

Please remain calm. I will do all I can to assist you.

GWYN:

(DYING) I'm scared, sir. I – I just want to see my mam. Please...
(DIES)

BEAT.

KAMELION:

I am sorry I could not help you... Gwyn.

CROSS TO BESIDE DOCTOR/JOHN/GEOFF.

DOCTOR:

Breathe, John. Slow, deep breaths.

JOHN:

(BREATHING NOW VERY SHORT) I can't... can't seem to get the breaths in—

GEOFF:

Alright, easy now.

KAMELION APPROACHES.

JOHN:

You there. W-where's Gwyn? Why's he not speaking?

KAMELION:

Doctor. The boy Gwyn is [d—]

DOCTOR:

(CUTTING OVER) — destined to make a full recovery, I'm sure.

GEOFF:

You hear that, John? Your boy's going to be alright!

JOHN:

That's — that's good to hear... (DIES)

BEAT.

KAMELION:

This man is dead also.

DOCTOR:

Yes, I'm afraid his injuries were too great.

GEOFF:

It's hopeless. Who knows how many more have been lost—

DOCTOR:

It's never hopeless. Focus on the living, we need to get as many men up and into the lift as we can. — Hurry, man!

GEOFF:

You're right, of course. (RUSHES OFF)

KAMELION:

It seems there is little more we can do here.

DOCTOR:

I think we'd better make sure the lift system is mechanically sound, and that it wasn't damaged in the explosion.

THEY BEGIN WALKING — QUICKLY. SCRABBLING AGAIN.

KAMELION:

Doctor — why did you lie to the man, John?

DOCTOR:

He was suffering enough. To be told that his son had already died would only have caused him more pain in his final moments.

KAMELION:

But he asked me a direct question. (REPLICATES JOHN VOICE) "*Where's Gwyn? Why's he not speaking?*"

DOCTOR:

Look, it's — well, it's complicated.

KAMELION:

It is, indeed, "complicated".

THEY WALK AWAY.

SCENE 13: INT. TUNNEL — APPROACHING CAGE

TEGAN, TURLOUGH & JAMES HUDD:

(EFFORT, T & T LUGGING SLIGHTLY INJURED HUDD ALONG...)

... THEY PAUSE.

TURLOUGH:

(CATCHING BREATH) Is it much further?

JAMES HUDD:

'Nother fifty yards or so. — You a doctor also, sir?

TURLOUGH:

I'm afraid not.

TEGAN:

(TO HUDD) Why'd you ask him? I might be a doctor, for all you know!

JAMES HUDD:

(SNORT) Don't be silly, miss.

TEGAN:

Why [you—]

TURLOUGH:

Ssh! I think I can hear more men, up ahead.

JAMES HUDD:

Prob'ly desperate to get up and out. There'll be afterdamp building up.

TEGAN:

Afterdamp?

JAMES HUDD:

Can't you smell it, miss?

TEGAN:

That rotten egg smell?

JAMES HUDD:

Terrible thing it is, when gases gather after an explosion...

TURLOUGH:

Poisonous gases?!

JAMES HUDD:

Oh yes, sir. Deadly. Course, they can cause a secondary explosion too...

TEGAN:

We've got to get out of here, and quickly.

TURLOUGH:

More to the point – we need to warn the Doctor.

SCENE 14: INT. TUNNEL – BY CAGE

MINERS (WILDTRACK):

What are we waiting for?/ Who's that fair-haired fella?/
Doctor, I heard./ (ALSO SPORADIC COUGHS, MOANS, AND SIMILAR)

RATTLE AS DOCTOR EMERGES FROM CAGE.

KAMELION:

Doctor? Is the lift mechanism safe?

DOCTOR:

It seems undamaged, certainly, although I can't claim to be any kind of expert –

GEOFF:

Then we should begin to bring the men through.

DOCTOR:

Yes, of course, Geoff. Perhaps you could organise the men into (THINKS) eight groups, starting with the most severely injured?

GEOFF:

That I will. (WALKS OFF, CALLING OUT) Lads! Lads! I need you in sixteens – the worst first!

CROSS TO TEGAN BRINGING JAMES HUDD THROUGH.

TEGAN:

Here we are – sorry, I didn't catch your name?

JAMES HUDD:

James Hudd, miss.

TEGAN HELPS THE MAN DOWN. DOCTOR AND KAMELION COME OVER.

DOCTOR:

Tegan, there you are! Where's Turlough?

TEGAN:

Gone back to find you. – How did you get here without us seeing you, anyway?!

KAMELION:

There are a great many routes through the tunnels.

DOCTOR:

Yes, it's quite the rabbit warren. Now – we have to start getting these men out of here as quickly as possible.

TEGAN:

Too right.

KAMELION:

A great many men are waiting to be transported to the surface, but the mechanism can only support sixteen at a time.

TEGAN:

Yeah, but that's not the only problem!

DOCTOR:

Go on...

TEGAN:

We caught a whiff of something called 'afterdamp' in the tunnel. Poisonous gases, apparently.

DOCTOR:

Hydrogen sulphide, in fact.

TEGAN:

Doctor, there could be another explosion!

DOCTOR:

We need to alter the plan. Tegan, Kamelion – you'd better go up with the first lot of men, when Geoff here brings them through.

TEGAN:

But [what about—]

DOCTOR:

Please, Tegan. Once you're on the surface, you'll have to explain to the lift operator that there'll be a... container inside the cage when it next comes up. – Geoff! How many men in this section of the mine?

GEOFF:

'Bout sixty, I'd say. With another sixty sealed off by rockfalls, further away from the blast.

DOCTOR:

Well, I'm afraid they'll have to wait a little longer – presuming they're in no immediate danger from afterdamp.

TEGAN:

The further away they are, the less danger they'll be in from this afterdamp, I guess?

GEOFF:

Yes, miss. They shouldn't have suffered blast injuries, at least. – Look, I best get these lads loaded up. (BEAT. HEADING OFF) Come on, you lot!

KAMELION:

Doctor. I do not understand. What is this "container" you intend to place inside the cage?

DOCTOR:

Well, the TARDIS.

TEGAN:

You're going to stick the TARDIS inside the lift?!

DOCTOR:

It'll fit, just about. And this way, we can bring up everyone else in one go.

TEGAN:

Can't you just materialise up top?!

DOCTOR:

Tegan – it's nineteen hundred and two. We've rather inconveniently arrived at the scene of a major accident. We can't afford to draw unnecessary attention to ourselves.

TEGAN:

I guess...

KAMELION:

First, you will have to transport the TARDIS to the lift shaft, Doctor.

DOCTOR:

I'm aware of that. So I'd better go and round up Turlough, a few more uninjured men, and a couple of pit ponies – hadn't I?

SCENE 15: INT. WINDING HOUSE (ON SURFACE)

THE WINDING HOUSE IS AT FULL TILT, BUT SOON BEGINS SLOWING AS THE LIFT APPROACHES THE SURFACE.

NB: VOICES PITCHED UP OVER THE NOISE UNTIL LIFT ARRIVES.

MATSON:

(ENTERS) You there! What's happening down below?

DUFTY:

You didn't need to come over, Mr Matson, sir!

MATSON:

It's not as if I could sleep in that awful hotel with all the hullabaloo, is it? — Who are you again?

DUFTY:

(NERVOUS) William Dufty. Pit-under Manager.

MATSON:

Dufty. That's it. Well?

DUFTY:

Well — there's been an explosion.

MATSON:

But in which area, precisely?

DUFTY:

We don't know yet — the first colliers are coming up in the cage now.

JUDITH:

(ENTERS) There you are, father —

MATSON:

Judith! What the devil are you doing here, girl? You get back to the hotel at once!

JUDITH:

I came to offer my assistance to the injured, of course —

MATSON:

Forgive me, Dufty — it seems I must escort my daughter to the gate. But you must send word to me as soon as a clearer picture emerges!

DUFTY:

Of the number of injured, you mean?

MATSON:

Of the coal seams that have been affected! (TURNS TO EXIT) Come along, Judith...!

JUDITH:

But father...!

MATSON:

Out, girl, out!

THEY EXIT AS THE LIFT ARRIVES. RATTLING CAGE.

TEGAN:

(INSIDE CAGE) Open the doors!

CAGE DOORS PULLED OPEN.

DUFTY:

Who are [you-?]

TEGAN:

No time to explain. Kamelion – start bringing the men through!

KAMELION:

Of course.

DUFTY:

Carry them through, out onto the grass.

KAMELION:

(TO GEOFF) Mr Evans – please assist me.

GEOFF AND KAMELION EFFORT AS THEY CARRY A MAN THROUGH. OVER THIS...

DUFTY:

(TO TEGAN) I don't follow, miss. Did you come with the other nurses?

TEGAN:

What is it with this epoch? Just because I'm a woman, it doesn't mean I can't be a d- (STOPS) Wait. What "other nurses"?

DUFTY:

The ones waiting outside. From the miners' hospital in the village?

TEGAN:

There's a miners' hospital in the village? I guess it goes to show how stupidly dangerous mining is.

CROSS TO...

SCENE 16: EXT. OUTSIDE WINDING HOUSE [CONTINUOUS]

GEOFF AND KAMELION LUGGING BODY ONTO GRASS.

GEOFF:

Just here, fella. Set him down gently.

KAMELION:

I believe we are too late for this man, Geoff.

GEOFF:

That's why I said. Gently now.

AS THEY SET THE MAN DOWN, EIRA HUGHES COMES RUSHING OVER.
BREATHLESS. DISTRESSED.

EIRA:

Geoff! – Geoff! What's happened? Where's Gwyn? Where's John?

GEOFF:

(TO SELF) Eira. (TO KAMELION) You'd best go back to help the young lady, fella.

KAMELION:

Of course.

GOES OFF.

EIRA:

Geoff? Have you seen them? Are they hurt?

GEOFF:

Eira, my dear. There's something I have to tell you. –

CROSS TO – 20 FEET AWAY APPROX. WINDING HOUSE IN OPERATION AGAIN (CAGE DESCENDING, OFF). TEGAN AND KAMELION MEET.

KAMELION:

Tegan. Are all the injured out?

TEGAN:

Yeah, the lift's on its way back down. I've told the operator what to expect [next time it comes up]

FROM OFF – EIRA HOWLS IN SHOCK AND DISMAY (IE HAVING HEARD THAT GWYN AND JOHN ARE DEAD).

EIRA:

(OFF) Noooooo! No, no, no! My boys – my lovely boys...!

TEGAN:

That poor woman.

KAMELION:

Eira. She has lost... her boys. (FX: SLIGHT 'GLITCH') Gwyn. John.
(FX: SLIGHT 'GLITCH') Such – pain.

TEGAN:

Yeah. I feel sick for her.

KAMELION/JOHN:

Unfathomable... pain. (FX: SLIGHT 'GLITCH')

TEGAN:

Kamelion? Are you alright?

TRANSFORMATION – SHIMMER FX. SLIGHT WHIRR.

KAMELION/GWYN: [FROM SC. 13]

"I – I just want to see my mam."

TEGAN YANKS HIM TO ONE SIDE.

TEGAN:

Kamelion – stop that! Whatever it is you think you're doing –
you stop it right now!

KAMELION GLITCHES BACK. TRANSFORMATION – SHIMMER FX.

KAMELION:

I... apologise. I don't know what happened.

TEGAN:

This is nineteen-oh-two, remember? We can't have anyone see you
turn into some creepy metal guy.

KAMELION:

I understand.

SCENE 17: INT. TUNNEL – BY CAGE

TWO PIT PONIES DRAG A HEAVY CART TO STOP.

DOCTOR:

(ALoud, TO MINERS) Whoa there! Whoa! – Now, gentlemen, if you could detach the ponies, so we can manouevre my... container inside the cage?

2 x MINERS – WILDTRACK:

Right you are, Doctor, sir. / Aye.

UNCOUPLING OF PONIES, PONIES BRAY, THROUGH...

TURLOUGH:

(ASIDE) If it'll fit.

DOCTOR:

(ASIDE) It will fit, Turlough. (DOUBT) Probably.

OTHER MINERS – WILDTRACK:

What's the plan? / Fit that blue box inside the cage? / There won't be any room for us!

TURLOUGH:

(ASIDE) Even if it does, how are you going to explain to a forty four miners how the TARDIS can be bigger on the inside?

DOCTOR:

(ASIDE) Well, I'm going to turn the interior lights off.

TURLOUGH:

(ASIDE) What – that's it?!

DOCTOR:

(ASIDE) No. (ALoud) Gentlemen, I should explain that my "container" is in fact a marvellous new invention from America – a Multi-Storey Elevator! Patented by none other than the great Thomas Edison himself! – Isn't that right, Mr Turlough?

TURLOUGH:

(GRITTED TEETH) Apparently so.

SCENE 18: EIRA'S MEMORY/EXT. OUTSIDE WINDING HOUSE

TINNITIS-LIKE TONE FADES UP. EIRA IS REPLAYING MEMORIES OF HER HUSBAND AND SON FROM EARLIER. ETHEREAL FX. FROM SCENE 1:

JOHN:

[...] Come on – time to go. Goodnight, Mrs Hughes!

HE GIVES HER A PECK ON THE LIPS.

GWYN:

Night, Mam! See you in the morning.

AND A KISS ON THE CHEEK FROM GWYN.

EIRA:

Take care you two. Be good.

DISTANTLY:

GEOFF:

Eira? Are you there, girl?

BACK TO MEMORY:

JOHN:

[...] just you remember – an eye for an eye, a tooth for a tooth.

THE LAST PHRASE (“an eye for an eye, a tooth for a tooth”) ECHOES AS WE CROSS TO THE SOUND OF THE WINDING HOUSE, OFF.

GEOFF:

Eira! Talk to me. Say something...!

SHE'S BACK.

EIRA:

Geoff...?

GEOFF:

Eira – you can't be out here in the cold. We need to get you home.

EIRA:

I have to be here. I have to see them.

GEOFF:

I'm sorry, love. There's nothing to be done.

EIRA:

Oh, Geoff...!

GEOFF:

Come with me. I'll get you home.

HE GETS HER UP. THEY TRUDGE OFF.

SCENE 19: INT. WINDING HOUSE [FX ONLY]

BELL RINGS. WINDING HOUSE CABLE BEGINS TO BE TAKEN UP FROM BELOW. CROSS TO...

SCENE 20: INT. TARDIS – CONTROL ROOM [CONTINUOUS]

TARDIS SHUDDERS AS THE ASCENT BEGINS.

MINERS (WILDTRACK):

She won't hold! / It don't feel right! / (PAINED SOUNDS FROM THE INJURED)

CONTROL ROOM JUDDERS AS THE CAGE BASHES AGAINST THE SIDE OF THE MINE SHAFT WALLS. A FEW LIGHT ALARMS FROM THE CONSOLE.

TURLOUGH:

Doctor, the TARDIS might have fitted inside the lift, but how much does it weigh, exactly?

DOCTOR:

I'm not sure. Why do you ask?

TURLOUGH:

Because if it weighs more than sixteen men, the cables and chains won't be able to take the strain, will they? And we'll all plummet back down to the bottom.

DOCTOR:

Do you know, Turlough – I can't say I'd given any consideration to the possibility.

TURLOUGH:

(SARCASTIC) Oh, marvellous!

SCENE 21: EXT. OUTSIDE WINDING HOUSE [CONTINUOUS]

WINDING HOUSE NOISE FROM OFF.

TEGAN:

Looks like the Doctor and Turlough are on their way up –

KAMELION GLITCHES.

KAMELION/JOHN:

"W-where's Gwyn? Why's he not speaking?"

TEGAN:

Kamelion? You're doing it again!

SCENE 22: INT. WINDING HOUSE

WINDING HOUSE STOPS. CAGE PULLED OPEN. TARDIS DOOR OPENS.

DOCTOR:

Hello.

DUFTY:

Who are you?

TURLOUGH:

Well, we're not Thomas Edison.

DUFTY:

What?

DOCTOR:

(CALLING BACK) Gentlemen – if you'd care to vacate the, er, Elevator in an orderly fashion?

AS MINERS BEGIN TO TROOP OUT... MATSON COMES OVER.

MATSON:

Dufty – who are these people?

DUFTY:

That's what I wanted to know.

DOCTOR:

I'm the Doctor, this is Turlough, and you are...?

MATSON:

Matson, from the Tredegar Iron and Coal Company.

DOCTOR:

Ah. The owners of the mine.

MATSON:

Sirs, you are neither colliers, clearly; nor are you employees of the Company. Therefore you are trespassing.

TURLOUGH:

Now hang on a minute – we've just helped rescue nearly sixty of your miners!

DOCTOR:

Mister Matson – a tragic accident has occurred here, and we've been doing our best to help.

MATSON:

How strange then, Doctor, that this 'accident' should occur at the precise moment of your illegal excursion!

UNDER THIS, TEGAN RUNS OVER.

TEGAN:

Doctor! Turlough! Thank goodness you're alright.

MATSON:

Another of your co-conspirators, I presume?

TEGAN:

What did you just call me?

DOCTOR:

Never mind Mr Matson. Tegan – where's Kamelion?

MATSON:

There are four of you?!

TEGAN:

(TO DOCTOR) I told him to stay put and wait for you. I don't think he's well.

TURLOUGH:

How do you mean?

TEGAN:

I dunno. It's like something's got into him.

TURLOUGH:

Coal dust?

DOCTOR:

Hmm. Mister Matson – if you'll excuse us...?

MATSON:

I will not, sir! (PUSHING FORWARD) I should like to see inside the box you brought up inside the cage!

BY NOW THE LAST OF THE MINERS HAS GONE. DOCTOR PULLS TARDIS DOOR SHUT.

DOCTOR:

Well, I'm afraid you can't. (CALLS TO MINERS) Gentlemen, could you please assist us in getting our blue box out of the cage?

MINERS (WILDTRACK):

Of course, sir. / You two, fetch the ropes. / We'll need a few more hands / (BUSYING THEMSELVES UNDER:)

MATSON:

(READS) 'Police' 'box'. Is this box stolen? (TO MINERS) All of you! Listen carefully! Once removed – this box is to be secured – it is stolen property!

DOCTOR:

There's really no need for this, Mr Matson...

MATSON:

There is every need, sir! I shall be informing the local constabulary!

TEGAN:

Good luck with that. (WALKING OFF) You two, this way!

TEGAN, DOCTOR, TURLOUGH EXIT.

SCENE 23: INT. HUGHES HOUSEHOLD – KITCHEN

DOOR CREAKS OPEN. GEOFF LEADS EIRA IN.

GEOFF:

In we come, Eira – you're home now. (FX: CLOSES DOOR BEHIND)
I'd best put the kettle on.

EIRA SITS AT THE TABLE. AS GEOFF GOES OVER AND LIGHTS STOVE...

EIRA:

What am I going to do without my boys? They're gone, Geoff...

GEOFF:

I know, Eira, love.

EIRA:

(ANGRY) Gone, and for what? For the Company's profits. Like any
of them will even care!

GEOFF:

(COMING OVER) Eira – this won't help. It was an accident,
that's all—

EIRA:

(SNAPPED) It wasn't an 'accident'!

CROSS TO:

SCENE 24: EXT. OUTSIDE HUGHES HOUSEHOLD [CONTINUOUS]

WE HEAR EIRA'S TIRADE CONTINUING FROM WITHIN AS [ROBOT]
KAMELION WALKS UP... AND WHIRRS TO STOP.

EIRA:

(OFF) People caused this. Matson and his lot – they did this. They should pay! Why couldn't it have been him instead of my boys?! An eye for an eye, a tooth for a tooth! That's what my [John would say!] (BREAKING DOWN - FLOODS OF TEARS AGAIN)

SHIMMER FX.

KAMELION/JOHN:

(GLITCHING) An eye for an eye. A tooth... for... a tooth.

CROSS BACK TO:

SCENE 25: EXT. OUTSIDE WINDING HOUSE – KAMELION'S HIDING PLACE

TEGAN:

I don't understand. I left him right here!

TURLOUGH:

Well he's not here now, is he?

DOCTOR:

Alright, Turlough. Kamelion can't have gone far. (BEAT) Tegan – you said he thought he seemed unwell?

TEGAN:

He was sort of... flickering. Glitching. Switching between forms.

TURLOUGH:

Could he have been hit by a rock in the mine? Something that damaged his cranial components?

DOCTOR:

More likely to be the afterdamp... hydrogen sulphide might not be terribly good for his artificial neurons...

TEGAN:

No... I don't think it's that, Doctor.

DOCTOR:

Why do you say that?

TEGAN:

It all happened after this woman came up to Geoff Evans – Eira, I think her name was. Geoff – well, he had to tell her that her son and husband had died down there...

DOCTOR:

Gwyn and John...

TEGAN:

That's right! Don't say you met them?!

DOCTOR:

Kamelion was with Gwyn when he died, and John went moments later, I'm afraid.

TEGAN:

(RELIVING IT) She was devastated, Doctor. Utterly heartbroken. But it was like it did something to Kamelion. That was when he started glitching...

TURLOUGH:

As if he was coming under the control of the woman?

TEGAN:

She wasn't doing it on purpose, Turlough. I think Kamelion was overcome by her grief.

DOCTOR:

Grief so powerful that it initiated some kind of psychic bonding, perhaps.

TEGAN:

What'll happen to him?

DOCTOR:

That's the trouble. I have no idea...

TURLOUGH:

Then we'd better find him, hadn't we?

SCENE 26: EXT. HUGHES HOUSEHOLD

KAMELION HIDES JUST OUTSIDE. EIRA AND GEOFF TALKING OFF/THROUGH WINDOW/DOOR THROUGHOUT.

GEOFF:

(DOOR) Here's your tea, Eira, love.

EIRA:

(DOOR) Thank you Geoff...

KAMELION WHIRRS.

KAMELION:

(MIMICKING) "Thank you Geoff..."

GEOFF:

(DOOR) Least I can do. Fire's going good and strong. That'll keep you warm. Now — they carried some of the boys off to the working men's club, so that's where I'm going. See if there's anything useful I can do.

EIRA:

(DOOR) Will you come back, Geoff?

KAMELION WHIRRS.

KAMELION:

(MIMICKING) "Will you come back, Geoff?"

GEOFF:

(DOOR) Of course. I'll only be a couple of hours.

HE SWINGS THE DOOR OPEN.

GEOFF:

(CLEAR) Try to get some rest, Eira. I'll be back soon.

HE GENTLY CLOSES THE DOOR, AND WALKS OFF. FOOTSTEPS RECEDE.

GLITCHING SHIMMER FX.

KAMELION/JOHN:

An eye for an eye, a tooth for a tooth.

CROSS TO...

SCENE 27: INT. HUGHES HOUSEHOLD – KITCHEN [CONTINUOUS]

FIRE CRACKLES GENTLY.

EIRA:

(SOBS) Gwyn... John... my lovely boys...

LATCH LIFTED, DOOR CREAKS GENTLY OPEN.

EIRA:

Geoff? Geoff?! – Is that you...?

SHIMMER FX. KAMELION ENTERS THE HOUSE... AS JOHN.

KAMELION/JOHN:

Hello... Eira.

EIRA:

It – it can't be! John? John?? But –

KAMELION/JOHN:

Hush now. It's all going to be alright. (FX: GLITCH) I heard what you said.

EIRA:

What do you mean?

KAMELION/JOHN:

I know what you want. "An eye for an eye. A tooth for a tooth."

SHIMMER FX.

KAMELION/GWYN:

I'm going to make it right, mam...

EIRA:

Gwyn! What-?

SHIMMER FX.

KAMELION/JOHN:

I'm going to kill Matson.

EIRA:

Keep back! – Who are you? What are you?! (SCREAMS) Nooooo!

END OF PART ONE

PART TWO

REPRISE

EIRA:

It – it can't be! John? John?? But –

KAMELION/JOHN:

Hush now. It's all going to be alright. (FX: GLITCH) I heard what you said.

EIRA:

What do you mean?

KAMELION/JOHN:

I know what you want. "An eye for an eye. A tooth for a tooth."

SHIMMER FX.

KAMELION/GWYN:

I'm going to make it right, mam...

EIRA:

Gwyn! What-?

SHIMMER FX.

KAMELION/JOHN:

I'm going to kill Matson.

EIRA:

Keep back! – Who are you? What are you?! (SCREAMS) Noooooo!

CONTINUES INTO...

SCENE 28: INT. HUGHES HOUSEHOLD – KITCHEN [CONTINUOUS]

KAMELION/JOHN:

Please, do not be alarmed. I only wish to be who you want me to be. To do what you want me to do...

EIRA:

Keep away! Keep away!!

SHIMMER FX. BACK INTO ROBOT FORM. WHIRRS.

KAMELION:

But first we must re-establish our connection.

EIRA:

(GRABBED) Get off me! Don't touch me!!

KAMELION:

Use your mind, Eira. You must show me... everything.

WITH A 'WHOOSHING BOOM', GO TO...

SCENE 29: EIRA'S PSYCHIC LANDSCAPE [CONTINUOUS]

MEMORIES FROM EIRA'S LIFE – OVERLAPPING, ECHOING AROUND.

KAMELION:

(DUB OVER) So many memories. So many... emotions.

WHOOSH. A CRYING BABY. (NB: LISTENER ASSUMES THIS IS GWYN. IT'S ACTUALLY JUDITH.)

YOUNG EIRA:

(DESPERATE) Please! Don't leave me on my own!

WHOOSH. WEDDING BELLS.

YOUNG JOHN:

I love you, Eira Hughes.

WHOOSH...

YOUNG EIRA:

John, I – I'm expecting!

WHOOSH. A CRYING BABY (THIS ONE IS GWYN, SO DIFFERENT IF POSSIBLE).

YOUNG JOHN:

We'll call him Gwyn. After my grandfather.

WHOOSH...

JOHN:

I spoke to Mr Matson – you start down the pit tomorrow.

GWYN:

I'm not sure a miner's life is for me, Da.

JOHN:

It's the life you've got, lad!

WHOOSH...

GWYN:

(CALLING FROM ACROSS THE VOID) Mam! I love you!

WHOOSH BACK TO THE REAL WORLD...

SCENE 30: INT. HUGHES HOUSEHOLD – KITCHEN [CONTINUOUS]

EIRA:

(WHISPER) Come back to me, Gwyn...

KAMELION:

As you wish.

SHIMMER FX.

KAMELION/GWYN:

Don't worry, mam. It's over now. I know everything now.

EIRA:

No! No, you're not Gwyn. You're... ohhh! (SWOONS)

SHE FALLS TO THE FLOOR IN A FAINT. SHIMMER FX.

KAMELION:

My apologies. I thought you wanted to see your son. Rest now, Mrs Hughes... while I make everything right.

SHIMMER FX.

KAMELION/JOHN:

Rest now, Eira... while your John goes and makes everything right.

HE EXITS PURPOSEFULLY. DOOR CREAKS OPEN AND SLAMS SHUT.

SCENE 31: EXT. COLLIERY GATES

DOCTOR, TEGAN, TURLOUGH RUSHING OUT OF GATES TO STOP.

TURLOUGH:

How do you propose we find Kamelion, Doctor? We don't even know what he looks like right now!

TEGAN:

Doesn't matter, does it? If he changes shape anywhere in the village, we only have to listen for the screams.

DOCTOR:

I suspect he's formed some sort of connection with Eira Hughes. Find her, and we find Kamelion.

TEGAN:

So let's ask around, shall we-?

JUDITH:

(APPROACHING FROM OFF) Excuse me – miss? Are you with the nurses?

TEGAN:

(EXASPERATED) No, I am not!

JUDITH:

Oh! It's just – they're using the working men's club as a temporary ward, I was hoping someone would take me in.

DOCTOR:

I'm so sorry, is someone you know missing?

JUDITH:

Oh no, no! My father doesn't want me helping, you see. But I so want to do something...!

TURLOUGH:

In which case, can you tell us where we can find a woman named Eira Hughes?

DOCTOR:

It really is terribly urgent we find her.

JUDITH:

I know of her, but I don't know where she lives, I'm afraid.

TEGAN:

Pity.

TURLOUGH:

Well, why don't we try this club?

JUDITH:

It's just up the hill, near the hotel.

DOCTOR:

Thank you, miss...?

JUDITH:

Matson – Judith Matson.

TEGAN:

Right. We met your father.

JUDITH:

Did you.

TEGAN:

You have my sympathies.

TURLOUGH:

Hadn't we better get a move on?

DOCTOR:

Yes. Thank you, Judith!

THEY START RUNNING.

SCENE 32: EXT. WORKING MEN'S CLUB

GEOFF WALKS UP AS WOUNDED ARE BEING STRETCHERED INSIDE.

MINERS (WILDTRACK):

Coming through! / Mind yourselves. / I can't put any weight on it. / Count yourself lucky, boy. Plenty of others didn't make it out...

NORAH:

(COMING OVER) Geoff! Oh, Geoff – thank goodness you're safe.

GEOFF:

Norah. I wanted to see if there was anything I could do, here at the club.

NORAH:

It's pandemonium in there, Geoff.

GEOFF:

A terrible time for the village, Norah. The most dreadful accident.

NORAH:

If it was an accident...

GEOFF:

Eh? Has someone been saying something?

NORAH:

That lad James Hudd, he says there were strangers down there. Strangers who appeared out of nowhere, and that's when it all happened.

GEOFF:

You don't want to listen to everything you hear. Those strangers helped us out – tried to save John Hughes... and poor Gwyn. It was just too late.

NORAH:

You're too trusting, Geoff Evans. That's your trouble. – I've got to get back. You look awful, Geoff. Best thing you can do is get yourself home.

GEOFF:

Yes, maybe you're right.

NORAH TURNS AND HEADS INSIDE.

NORAH:

(GOING INSIDE) Believe me, you're best off out of it–

DOOR SHUTS BEHIND NORAH, CLOSING OFF NOISE OF CLUB INTERIOR.

GEOFF:

(TO SELF) Maybe...

HE TURNS AND WALKS A FEW STEPS.

MUSIC: A SINISTER STING.

KAMELION/JOHN FOOTSTEPS APPROACHING. GEOFF STOPS.

GEOFF:

You there. If you've come to help, they're all in the club.

FOOTSTEPS STOP IN FRONT OF GEOFF.

KAMELION/JOHN:

I have come to make things right.

GEOFF:

John?!? John Hughes?!? But you're—

KAMELION/JOHN:

(GLITCHING VERY HEAVILY) I can make things right.

SHIMMER FX.

KAMELION/GWYN:

We can make things right.

GEOFF:

What in heaven—?

SHIMMER FX.

KAMELION/JOHN:

An eye for an eye. A tooth for a tooth.

GEOFF:

You're not John. You're not Gwyn. What are you? — I'm fetching the constable. I'm fetching the priest!

SHIMMER FX. ROBOT KAMELION.

KAMELION:

I cannot permit that—

HYDRAULIC WHIRR AS KAMELION ADVANCES ON GEOFF.

GEOFF:

No! No, you keep away from me! No!!!

SCENE 33: EXT. COLLIERY YARD

MATSON AND DUFTY WALKING OVER COBBLES.

MATSON:

How long until work can begin again, Dufty?

DUFTY:

Too soon to say, Mr Matson, sir. We'll have to clear the tunnels, and make sure everyone is accounted for..

MATSON:

Take an educated guess, man! How many hours?

THEY STOP.

DUFTY:

Days, more like, sir.

MATSON:

Days isn't good enough, Dufty! You should do whatever is necessary to get pit number one up and running by first light!

DUFTY:

(IS HE MAD?) First light?!?

MATSON:

I've never had a pit shut down on my watch, and I don't intend to break that record. (SHIVERS) Now – it's an unseasonably cold night, so I'm going to the canteen. (FX: HE WALKS OFF) If anyone needs me, that's where I'll be..

SCENE 34: EXT. WORKING MEN'S CLUB

DOCTOR, TEGAN & TURLOUGH WALKING QUICKLY UP AS...

GEOFF:

(GROANS, COMING ROUND) Ohh...

TEGAN:

(OFF) Doctor, look! It's Geoff! Geoff Evans!

DOCTOR, TEGAN & TURLOUGH JOG OVER.

DOCTOR:

Geoff, are you alright?

TURLOUGH:

He's hit his head. He's bleeding.

TEGAN:

Well, pass us a handkerchief or something!

TURLOUGH:

I don't have one.

TEGAN:

Fat lot of good you are in a crisis.

GEOFF:

It's you lot. (SITTING UP) The strangers!

TURLOUGH:

See, he's perfectly alright. He's bumped his head, that's all.

DOCTOR:

What happened, Geoff?

GEOFF:

I – I don't know. I was heading back home, only then I saw –

TEGAN:

What? What did you see?

GEOFF:

I don't know. Nothing. I must have been seeing things. Suppose I turned to run, and I fell over...

TURLOUGH:

It's probably shock.

TEGAN:

Geoff – where can we find Mrs Hughes?

GEOFF:

Eira Hughes?

TEGAN:

You walked her home, remember?

GEOFF:

The Hugheses, they're in Alexander Street.

TURLOUGH:

So how do we get there?!

GEOFF:

Along here... first left. Up the hill. Third left. Last house on the right. – What do you want with Eira, anyway?

TEGAN:

Trust us, it's important.

DOCTOR:

Turlough – help Geoff to the club, I'm sure someone in there will attend to his head.

TURLOUGH:

If I must.

DOCTOR:

Tegan –

TEGAN:

More running?

DOCTOR:

More running!

THEY RUN OFF DOWN THE STREET!

TURLOUGH:

(EFFORT) Come on, you –

GEOFF:

(GROANS)

AS THEY MOVE TOWARDS DOOR, CROSS TO...

SCENE 35: INT. WORKING MEN'S CLUB [CONTINUOUS]

ABSOLUTE PANDEMONIUM.

WOUNDED MINERS – WILDTRACK:

It hurts...! / I want me Mam. Where's me Mam? / (CRIES & GROANS)

NURSES – WILDTRACK:

Don't be silly. / Hold still! / It's for your own good.

LOCALS – WILDTRACK:

Still ten bodies missing. / It was strangers did it. / Strangers in the pit? / Someone should tell someone.

TURLOUGH PUSHES OPEN DOOR, LUGGING GEOFF.

TURLOUGH:

(CALLING OVER NOISE) Excuse me?! Can I have some help here?!

NORAH:

(COMING OVER) Geoff! ... What happened to you, Geoff?

GEOFF:

Norah. I – I can't rightly say.

NORAH:

You come with me...

JAMES HUDD:

(LOUDLY, FROM OFF) Him in the suit, Norah! He's one of them! One of the strangers!

ALL WILDTRACKS STOP AS EVERYONE TURNS. YOU CAN HEAR A PIN DROP.

NORAH:

Is he now...?

JAMES HUDD:

(CALLING) He must have hit Geoff!

TURLOUGH:

Don't be absurd. Why would I do that?

NORAH:

To stop him from talking, p'raps?

TURLOUGH:

About what?!

A GROUP OF MEN COME OVER...

LOCALS (WILDTRACK):

Stranger, is he? / Hit Geoff, did he? / Caused the accident, did he?

TURLOUGH:

This is ridiculous. I'm leaving.

DOOR SLAMMED AND BOLTED.

NORAH:

You're going nowhere, stranger. Not till you admit that you did it!

GEOFF:

They boy didn't hit us, Norah.

TURLOUGH:

Thank you!

NORAH:

No, but he did cause the accident! – Admit it! Admit that you did it, stranger, or we'll make you admit it...!

MUSIC: UH-OH CUE.

SCENE 36: INT. HUGHES HOUSEHOLD – KITCHEN

FROM OUTSIDE – THE DOCTOR KNOCKS ON THE DOOR. POLITELY AT FIRST. THEN FIRMER.

DOCTOR:

(CALLING FROM OUTSIDE) Mrs Hughes? Are you in?

EIRA WALKS UP TO DOOR. OPENS IT.

EIRA:

Who are you? What do you want?

DOCTOR:

I'm – well, I'm the Doctor. I'm sorry it's late, but I need to speak with you urgently.

EIRA PUSHES DOOR...

EIRA:

I don't need a doctor.

FOOT IN DOOR.

DOCTOR:

I'm sorry but I really must insist.

TEGAN:

It's about John – and Gwyn. Please, Mrs Hughes?

EIRA:

What could you have to tell me about my boys? Ohh, haven't I suffered enough?!

SCENE 37: INT. WORKING MEN'S CLUB

TURLOUGH:

I'm telling you, I had nothing to do with the accident! – What is wrong with you people?

NORAH:

'You people,' he says. Like we're dirt! Like we're nothing!

LOCALS – WILDTRACK:

(AGGRESSIVE ASSENT)

NORAH:

Go ahead, boys. Beat it out of him!

LOCALS – WILDTRACK:

(AGGRESSIVE ASSENT)

TURLOUGH:

What? – No!!

GEOFF:

(RUSHING FORWARD) STOP! Stop! You'll have to get past me, first!

THE ONSLAUGHT PAUSES.

NORAH:

What d'you think you're doing, Geoff – protecting him!

GEOFF:

Him and his friends had nothing to do with the accident! I know, I was there when it happened! – So you lot can all get back. Get back, do you hear me?!

LOCALS – WILDTRACK:

Suppose. / If you say, Geoff. / Leave 'em be.

NORAH:

What, wait, where are you going?

GEOFF:

You've a wicked tongue, Norah De'Ath. (CALLING) You too, James Hudd!

JUST TURLOUGH AND GEOFF NOW.

TURLOUGH:

Thank you, Geoff.

GEOFF UNBOLTS DOOR. OPENS IT.

GEOFF:

You'd best be on your way, Turlough. I know you didn't hit us, 'cause – well, that doesn't matter now.

TURLOUGH:

You did see something, didn't you?

GEOFF:

Reckon it's been a long night, but still: I could have sworn I saw the ghost of John Hughes out there...

TURLOUGH:

What?!

GEOFF:

... saying something about "eyes for eyes" and "teeth for teeth". Then it changed, and it looked like Gwyn. Then it changed again, only it became a strange silver man...

TURLOUGH:

Oh no...

GEOFF:

But that can't have been right, can it?

TURLOUGH:

I'm afraid it can. Which way was this 'ghost' heading?

GEOFF:

Down the hill, I suppose. Towards the pit.

TURLOUGH:

I have to go.

GEOFF:

Wait – you believe me? What the devil's going on?

TURLOUGH:

I'll explain later – but tell the Doctor if you see him!

TURLOUGH RUNS OUT.

SCENE 38: EXT. COLLIERY YARD

KAMELION/JOHN ARRIVES, PUSHING THROUGH GATES. STOPS.

KAMELION/JOHN:

(CALLING) Where is Matson?

DUFTY:

(APPROACHING FROM OFF) Who's that there? What do you want?

KAMELION/JOHN:

I want Matson!

KAMELION WALKS CLOSER.

DUFTY:

Wait – John Hughes?!? It can't be...!

KAMELION/JOHN:

Where... is... Matson?

DUFTY:

You died. They told me!

KAMELION/JOHN:

An eye for an eye. A tooth for a tooth. We will make things right.

SCENE 39: INT. HUGHES HOUSEHOLD – KITCHEN

EIRA:

I've just lost my son and husband, it's the middle of the night, and now you see fit to interrogate me?!

DOCTOR:

I'm sorry – we wouldn't if it wasn't a serious matter. (BEAT)
How do I put this delicately...?

TEGAN:

Look. Have you seen a silver man, who also might look like your late husband or maybe your son?!

DOCTOR:

Tegan!!

EIRA:

What? What?! I don't... how could you know?

TEGAN:

So you have!

DOCTOR:

(SOTTO) I suppose sometimes a blunt instrument is best.

EIRA:

It was a dream... a ghost... an apparition. Nothing more.

DOCTOR:

No, Mrs Hughes, it wasn't. But nor were they John and Gwyn.

TEGAN:

We need to find it... them... the silver man. Did they say anything to you?

EIRA:

John said he'd make things right...

TEGAN:

Well what does that mean?

EIRA:

How do you think? An eye for an eye. That was my John's way. Treat others as you wish to be treated. But if wronged – well, you make things right.

TEGAN:

Since when did two wrongs ever make a right?

DOCTOR:

Tegan – please! Mrs Hughes – how will he make this right? Did you tell him what to do?

EIRA:

It – the silver man... it already knew how to make things right.

DOCTOR:

How?

EIRA:

Matson.

TEGAN:

From the mine owners?

EIRA:

It's his fault! All of this. All of my misery!

DOCTOR:

We must stop this. Mrs Hughes – we need your help. Please – will you come back with us to the colliery?

SCENE 40: EXT. COLLIERY GATES

TURLOUGH RUNS UP... MEETING DUFTY RUNNING OUT.

DUFTY:

Stop, sir! Stop! If you care for your mortal soul, I beg you not to enter the colliery!

TURLOUGH:

What's going on?

DUFTY:

It was here, right here! It spoke to me!

TURLOUGH:

Don't tell me – the ghost of John Hughes?

DUFTY:

Only then it became the shade of his son, and then –

TURLOUGH:

(SIGH) ... a strange silver man, by any chance?

DUFTY:

Ungodly! Unnatural! Not of this Earth! – Wait. How did you [know-]

TURLOUGH:

Oh, just a wild stab in the dark. Where did it go, this silver man?

DUFTY:

The canteen. It wanted Mr Matson!

TURLOUGH:

Right, thank you. (STARTS RUNNING. CALLS AHEAD) Kamelion!!

RUNS OFF.

SCENE 41: INT. CANTEEN

DOORS PUSHED OPEN. JUDITH ENTERS.

JUDITH:

Father? There you are!

DOORS SWING SHUT.

MATSON:

Judith, I told you to go back to the hotel!

JUDITH:

Father, I will remain submissive and silent no longer. Is it true? That despite the disaster, you intend to return the pit to full operation by first light?

MATSON:

This is not your business, child!

JUDITH:

It is the family business, father, and it is monstrous!

MATSON:

Must I take my belt to you, girl?!

SUDDENLY — DOORS BURST OPEN — THROWN BY SOME FORCE. ROBOT KAMELION WHIRRS THROUGH.

KAMELION:

Matson. I would speak with you!!

DOORS SWING SHUT.

MATSON:

What — what in heaven's name are you...?!

KAMELION:

(CONFUSED) I... am... We... are...

JUDITH:

(CONCERNED) Don't you know??

MATSON:

Stay away from it, child!

KAMELION:

(WHIRR — GRABS JUDITH) This is... your child, Matson?

JUDITH:

(GRABBED) Ah! Let go — please!

MATSON:

I don't know what manner of creature are, or what is it you want, but you will take your tin hands off my daughter, sir!

KAMELION:

You know us.

SHIMMER FX.

KAMELION/JOHN:

John Hughes. Deceased.

SHIMMER FX.

KAMELION/GWYN:

Gwyn Hughes. Deceased.

SHIMMER FX. BACK TO ROBOT.

KAMELION:

Thanks to you and your company, Matson.

TURLOUGH RUNS IN FROM BEHIND.

TURLOUGH:

Kamelion! Stop! Now!

KAMELION/JOHN/GWYN:

(GLITCHING) You will not stop us.

TURLOUGH:

Don't be stupid, Kamelion.

MATSON:

Whatever it is, it's not right!

TURLOUGH:

Something's not right in his positronic brain, certainly.

KAMELION/JOHN/GWYN:

(GLITCHING) But we will make things right!

WHIRRING EFFORT — HITS TURLOUGH.

TURLOUGH:

(HIT — GOES DOWN) Ugh!

KAMELION/JOHN/GWYN:

(GLITCHING) Come with us, girl.

WHIRRING AS KAMELION HOISTS JUDITH OVER HIS SHOULDER...

JUDITH:

(LIFTED. STRUGGLING) Put me down! Put! Me! Down! Father! Help!

... AND STRIDES OUT.

MATSON:

(TO TURLOUGH) You, sir! Get up, sir!

TURLOUGH:

(GROGGY) Whuh...?

MATSON:

You must protect my daughter!!

TURLOUGH:

Marvellous. Why is it always me...?

SCENE 42: EXT. COLLIERY YARD

KAMELION CARRIES JUDITH ACROSS.

JUDITH:

Release me at once!

KAMELION/JOHN/GWYN:

(GLITCHING) I must... take you away.

JUDITH:

Take me where?

THEY STOP.

KAMELION/JOHN/GWYN:

(GLITCHING) Take you away... from Matson. As John and Gwyn were taken away from Eira.

JUDITH:

What? No!

CROSS TO EIRA, DOCTOR AND TEGAN RUNNING IN FROM LEFT OF STEREO FIELD.

JUDITH:

(HOLLERING OFF) Help! Help...!

EIRA:

There he is! The silver man!

TEGAN:

Doctor, he's got Judith!

DOCTOR:

Kamelion, put her down at once!

CROSS BACK TO...

KAMELION/JOHN/GWYN:

(GLITCHING) The Doctor. He will... stop me. If he can.

TURLOUGH AND MATSON RUN IN FROM RIGHT OF STEREO FIELD.

TURLOUGH:

(OFF) Kamelion, this is pointless! Put the girl down!

MATSON:

(OFF) Let my daughter go, you monster!

JUDITH:

Please, whoever you are. There's no escape.

KAMELION/JOHN/GWYN:

(GLITCHING) I must put things right. I must. Climb.

METAL FOOT ON RUNG. BEGINS TO CLIMB UP WINDING HOUSE TOWER,
STILL HOLDING ON TO JUDITH. HYDRAULIC WHIRRING AS HE CLIMBS.

JUDITH:

Stop! What are you doing? You can't climb the winding house!
It's not safe!

CROSS TO...

SCENE 43: EXT. WINDING HOUSE (GROUND LEVEL)

MATSON AND TURLOUGH ARRIVE FIRST. KAMELION AND JUDITH ALREADY 15FT UP THE WINDING HOUSE.

JUDITH:

(OFF) Help! Please! Father!

MATSON:

Do something, man! He has my daughter.

TURLOUGH:

(SIGH) Take my jacket -

TURLOUGH TAKES HIS JACKET OFF.

TURLOUGH:

Kamelion! I'm coming up after you!

BEGINS CLIMBING.

TURLOUGH:

(EFFORT)

MATSON:

Quickly!

CROSS TO...

SCENE 44: EXT. WINDING HOUSE (ON SCAFFOLD) [CONTINUOUS]

KAMELION/JOHN/GWYN:

(CALLING DOWN) Do not pursue me! I have to make this right! ...

CROSS TO...

SCENE 45: EXT. WINDING HOUSE (GROUND LEVEL) [CONTINUOUS]

KAMELION/JOHN/GWYN:

(OFF) ... An eye for an eye! A tooth for a tooth!

DOCTOR, TEGAN, EIRA RUN UP.

TEGAN:

Be careful, Turlough!

MATSON:

You again?! Is this your doing?!

DOCTOR:

It's complicated, Matson.

MATSON:

And... Mrs Hughes. Shouldn't you be at home?

EIRA:

It's no-one's home. Not any more.

TEGAN:

Doctor – there must be something you can do!

DOCTOR:

Well, yes. (STRAINS) And I'm trying, but – (RELAXES) It's no good, I can't take psychomorphic control.

MATSON:

Psyche-what-what?

DOCTOR:

Kamelion is a sentient being, but he can be controlled by those with strong enough minds, such as mine. Unfortunately, he appears to have forged an even stronger connection with Eira.

TEGAN:

How come?

DOCTOR:

Grief is a powerful thing, Tegan. – Mrs Hughes? I need your assistance.

EIRA:

How do you imagine I can help?!

DOCTOR:

Please, let me explain. Kamelion – the silver man you've seen as both your husband and son – well, the fact is...

TEGAN:

Just get on with it, will you?! (TO EIRA) Look: he's a robot, alright? An... artificial being, made on another world.

MATSON:

Don't be ridiculous, woman! We want an explanation, not some fantasy story!

TEGAN:

Yeah, you can shut your mush.

DOCTOR:

That's enough, Tegan! – Mrs Hughes: the fact is, your grief – the pain you're feeling – has overwhelmed Kamelion. He's never experienced anything like it before. He doesn't know how to control it. And that, I'm afraid, is forcing him to do something drastic. To try to 'make things right'.

TEGAN:

But how?

DOCTOR:

Eira holds Matson responsible for the death of her son, and her husband. It seems to me that Kamelion thinks he can make that right... by killing Matson' daughter.

EIRA:

Judith? But...

TEGAN:

Oh no. – Look! They're at the top!

CROSS TO...

SCENE 46: EXT. WINDING HOUSE (TOP) [CONTINUOUS]

HYDRAULICS AS KAMELION REACHES THE PEAK OF THE WINDING HOUSE. WHEEL RIGHT NEXT TO THEM. PUTS JUDITH DOWN.

KAMELION/JOHN/GWYN:

You may stand there. Judith Matson.

JUDITH:

(RECOILS) It's so high!

KAMELION/JOHN/GWYN:

An eye for an eye. A tooth for a tooth, Judith Matson. Your father killed us. We must make things right.

TURLOUGH CLIMBS UP FROM BELOW.

TURLOUGH:

(CALLS. OFF) Kamelion! Wait!

JUDITH:

Hurry, please!

KAMELION/JOHN/GWYN:

It is time. She is here. Eira is here to watch as we make things right.

WHIRR. JUDITH IS GRABBED AGAIN.

JUDITH:

(GRABBED) Ah! Please! We may fall!

KAMELION/JOHN/GWYN:

No Judith. Only you will.

HYDRAULIC WHIRR AS HE HOLDS HER OVER THE EDGE.

JUDITH:

(SCREAMS)

SCENE 47: EXT. WINDING HOUSE (BOTTOM) [CONTINUOUS]

TEGAN:

Doctor! He's holding her over the edge!

JUDITH:

(OFF — SCREAMS)

EIRA:

(CALLS) You! Silver man! If you really know me, as the Doctor says, then you must know the truth!

MATSON:

Eira! Don't you dare...!

TEGAN:

Just keep quiet for two minutes, Matson. It might save your daughter's neck!

DOCTOR:

Eira — please, you have to concentrate. You have to make a new psychomorphic connection with Kamelion.

EIRA:

But how??

DOCTOR:

Whatever it is that you're thinking — concentrate on making the thought as clear as possible in your mind's eye. Please, just trust me — and concentrate!

SUDDENLY — AS IN SCENE 30 — WE WHOOSH INTO...

SCENE 48: EIRA'S PSYCHIC LANDSCAPE [CONTINUOUS — FX ONLY]

A CRYING BABY. (NB: LISTENER ASSUMES THIS IS GWYN. IT'S ACTUALLY JUDITH.)

YOUNG EIRA:

(DESPERATE) Please! Don't leave me on my own!

WHOOSH BACK TO...

SCENE 49: EXT. WINDING HOUSE (TOP) [CONTINUOUS]

JUDITH:

(TERRIFIED BREATHS) Please. Bring me back to the edge. Don't drop me. Please.

SHIMMER FX.

KAMELION/JOHN:

Now I understand.

JUDITH:

Understand what?!

SHIMMER FX.

KAMELION/GWYN:

I had... a sister. That sister... was you.

JUDITH:

Gwyn? Gwyn Hughes...?

CROSS BACK TO...

SCENE 50: EXT. WINDING HOUSE (BOTTOM) [CONTINUOUS]

EIRA:

(CALLING) Judith – I'm so sorry! I never wanted to keep it from you! I am your mother!!

CROSS BACK TO...

SCENE 51: EXT. WINDING HOUSE (TOP) [CONTINUOUS]

SHIMMER GLITCHING REACHES PEAK. KAMELION SAGS, WHIRRING.
RELEASED FROM THE BOND.

JUDITH:

Your what? —

KAMELION:

The bond... is weakening. Who am I? Where am I?

KAMELION FALLS TO HIS HAUNCHES, LETTING JUDITH GO.

JUDITH:

Hold tight! Tight, else I shall fa— (FALLS. SCREAMING) aaaaaaa—
[CONTINUES]

SUPER-QUICK CROSS TO...

SCENE 52: EXT. WINDING HOUSE (BOTTOM) [CONTINUOUS]

TEGAN:

No!

EIRA:

(SCREAMS) Judith!

SUPER-QUICK CROSS BACK TO...

SCENE 53: EXT. WINDING HOUSE (MIDDLE) [CONTINUOUS]

TURLOUGH GRABS FALLING JUDITH.

TURLOUGH:
(EFFORT)

JUDITH:
... aaaa! (SCREAM JARS ABRUPTLY) Urgh!

TURLOUGH:
It's alright, I've got you!

JUDITH:
(TRYING TO BREATHE) Oh, thank you! Thank you!

TURLOUGH:
Nearly wrenched my shoulder from its socket, but I've got you.

CROSS TO...

SCENE 54: EXT. WINDING HOUSE (BOTTOM) [CONTINUOUS]

TEGAN:

Turlough caught her! I'm almost impressed.

TURLOUGH:

(CALLING) We're coming down!

DOCTOR:

As is Kamelion. He appears to have come to his senses, such as they are. And that's thanks to you, Eira.

EIRA:

I still don't know what it was I did.

MATSON:

The thing you were never supposed to, woman! The one thing! You knew what the deal was, and you reneged on it. You'll be out of the village by tomorrow!

TEGAN:

Eh? I don't know if you noticed, Matson, but Eira here just saved your daughter's life!

GEOFF ARRIVES.

GEOFF:

What's been going on here?

MATSON:

Keep your nose out of this, Evans.

TEGAN:

Tell him, Eira. Tell everyone. He can't do a thing about it now.

EIRA:

No. No, he can't, can he?

TEGAN:

You see, Geoff – and Eira, correct me if I'm wrong – twenty years or so ago, Eira here gave birth to Matson's child: Judith.

MATSON:

Slander!! How dare you!!

DOCTOR:

I'd say it was too late for your outrage, Mr Matson.

GEOFF:

But why did you never say anything, Eira?

EIRA:

My father took Matson's money, to buy my silence. They told Judith that Matson's wife, the woman they said was her mother, had died in childbirth. And so she had... a full two years before Judith was born.

MATSON:

Better that lie, than to dishonour the memory of the late Mrs Matson. She was a decent woman, not some common girl from the valleys!

GEOFF:

I don't know what's going on here, but there's one thing I'm sure of... no-one calls Eira Hughes "common" and gets away with it – not in my earshot, Robert Matson! (THROWS A PUNCH)

MATSON:

Oof! (PUNCHED. GOES DOWN.)

TEGAN:

Oh, bravo, Geoff!

MATSON:

(BLOODY NOSE) By dose!!

TEGAN:

No more than you deserve, you rat.

DOCTOR:

Normally, I disapprove of violence. But on this occasion – I must say, I'm minded to agree.

SCENE 55: INT. WINDING HOUSE [LATER – MORNING]

FADE IN. HUSTLE AND BUSTLE. THE MINE IS WORKING AGAIN. MEN ENTER THE CAGE.

DUFTY:

Pit number two is fully operational, sir. Number one will take a few days to be ready.

MATSON:

(BANDAGED NOSE – BIT MUFFLED) Good. Good. I bust leave. I habe... an abboindmend, in Londob.

DUFTY:

Very good, Mr Matson. Hope they can fix that nose for you there.

MATSON:

Shud up, Dufty.

MINERS ENTER THE CAGE. SINGING AS BEFORE.

MINERS (WILDTRACK):

A little do the great ones care
Who sit at home secure
What hidden dangers colliers dare
What hardships they endure
The very fire they sit beside
To warm themselves and wives
Mayhap was kindled at the cost
Of jovial miners' lives...

WINDING HOUSE STARTS. SONG RECEDES AND FADES OUT.

SCENE 56: INT. GEOFF'S HOUSE

TEA POURED. SOME SIPPED. BY STOVE — TEGAN, TURLOUGH, GEOFF, KAMELION, DOCTOR. EIRA AND JUDITH OFF.

DOCTOR:

Thank you, Geoff. It really was very kind of you to invite us all over.

GEOFF:

The least I could do, Doctor.

TEGAN:

It's got Eira and Judith talking, at least.

TURLOUGH:

Well, they have a lot to talk about.

KAMELION:

Indeed.

CROSS THE ROOM TO BY THE FIRE.

EIRA:

I've watched you grow up, Judith — from afar. The distance was so painful. I always wanted to tell you, but if I had: they might have told John, and taken his livelihood away. And then where'd we have been?

JUDITH:

I don't know what to think yet. I've learned my father lied to me for more than twenty years. That I had a half-brother right here in the village, whom I must have passed by often, without either of us knowing. But it seems I've gained the mother I never knew I had.

CROSS BACK...

GEOFF:

You see, Doctor, I was thinking — maybe, if and when they're ready, I might offer to take Judith and Eira in. You know, for the sake of my old friend John.

DOCTOR:

You'll have to ask them about that. I'm afraid this is beyond my capacity to give advice.

KAMELION:

I believe that John would have appreciated the gesture, Geoff.

TEGAN:

And you should know — right, Kamelion?

TURLOUGH:

I think it's time that we were going, don't you?

TEGAN:

Yeah, let's leave Eira and Judith to it.

DOCTOR:

Indeed.

AS THEY GO TO LEAVE...

DOCTOR:

Just one thing, Geoff – it might be best if no-one mentioned our presence here in any official accounts of the tragedy – accident reports, and so on?

GEOFF:

I don't think anyone would believe us if we did.

DOCTOR:

Well... quite. – Goodbye, Geoff.

TEGAN:

Give Eira and Judith our regards.

DOOR CREAKS OPEN. THEY LEAVE. SHUTS. HARD CUT.

SCENE 57: INT. TARDIS CONTROL ROOM

FADE UP. STATIONARY ATMOS. INTERIOR DOORS OPEN, DOCTOR, TEGAN, TURLOUGH AND KAMELION WALK IN.

TEGAN:

Bit surprised Matson just dumped the TARDIS outside the colliery gates.

TURLOUGH:

I daresay it was his way of telling us to get out of town.

DOCTOR:

Very possibly.

DOORS CLOSE BEHIND.

KAMELION:

Doctor. Tegan, Turlough. I believe I owe all three of you... an apology.

TEGAN:

Yeah, I've got blisters from running over all those cobbles looking for you!

KAMELION:

I'm sorry. It was never my intention to cause you difficulties. But – the psychic energy from Mrs Hughes... it was too intense for me to resist. Even now, I still feel her pain. Like scarring on my neurons.

TURLOUGH:

I suppose that's normal.

TEGAN:

I'm not sure anything about Kamelion is 'normal'.

KAMELION:

Doctor: how should one process death?

DOCTOR:

There's a question. But I have a little trip in mind.

SETS CONTROLS. TARDIS DEMATERIALISATION BEGINS.

SCENE 58: EXT. MCCLAREN PIT MONUMENT, ABERTYSSWG [1984]

RAINING, QUITE HEAVILY. TARDIS MATERIALISES. DOOR OPENS.

DOCTOR:

Brollies up, I think.

AS DOCTOR, TEGAN, TURLOUGH AND KAMELION EXIT, TWO BIG BROLLIES ARE PUT UP! RAIN FALLS HARD ON THE UMBRELLAS AND ALL AROUND. DOCTOR CLOSES TARDIS DOOR. THEY WALK. CROSS TO..

TURLOUGH:

We're still in the village..

TEGAN:

Except a few years later.

DOCTOR:

Eighty-two years later, as a matter of fact, Tegan.

TEGAN:

Nineteen eighty-four? Not a great year for coal mining, if I remember rightly.

KAMELION:

The mine has closed..

DOCTOR:

Indeed.

TEGAN:

I was hoping we'd be going somewhere to lift our spirits. Lanzarote, or somewhere?

TURLOUGH:

If we must be on Earth – I must admit, I've always had a slight hankering to visit New York..

TEGAN:

Now you're talking!!

DOCTOR:

I'll keep your request in mind. – Ah, here we are.

THEY WALK TO STOP.

KAMELION:

What is this structure?

DOCTOR:

A monument – to the miners who died. See all their names? John Hughes... Gwyn Hughes.

TEGAN:

Gwyn wasn't the youngest. This poor boy here was just seventeen.

DOCTOR:

I know. Far too many lives cut short.

KAMELION:

I do not understand, Doctor. Why have the humans done this? Surely they would want to forget.

DOCTOR:

No. Even Eira Hughes – wading through all that pain and grief – she would never want to forget John and Gwyn.

KAMELION:

She wishes to hold onto the negative emotions?

DOCTOR:

No. You see... grief fades. Our memories of loved ones don't remain sad forever. (BEAT) But this isn't just a monument to those eighteen men. It's a tribute to all those who worked in the coal mines – tearing in to the heart of the countryside to extract black diamonds. A great deal of Earth's technological progress was built on it.

TURLOUGH:

(MUTTER) Spare us the history lesson, Doctor.

TEGAN:

Come on, Turlough – my feet are getting soaked.

TEGAN AND TURLOUGH RETURN TO THE TARDIS.

DOCTOR:

See the inscription, Kamelion? (READING) "They stood proud for what they did, to make our history for us."

KAMELION:

Again, Doctor. I believe I must apologise. Recent events have led me to the conclusion that perhaps I should no longer travel with you.

DOCTOR:

Well, whyever not?

KAMELION:

I believe that I may be... a liability. A danger to you and the rest of my... friends.

DOCTOR:

Don't be too hard on yourself. You're learning, after all.

KAMELION:

Yes. I am... learning. Thank you, Doctor.

DOCTOR:

Good. Now – New York beckons, I believe.

WE STAY HERE AS THEY WALK BACK TO TARDIS – VOICES FADING.

DOCTOR:

They call it 'the city that never sleeps', you know.

KAMELION:

The populace suffers from insomnia?

DOCTOR:

No, not at all. But I suspect it's just about the only place in the world right now where you could walk the streets without attracting undue attention.

KAMELION:

Do you really think so, Doctor...?

DOCTOR:

Well, possibly.

BROLLY DOWN. DOOR SHUTS. TARDIS DEMATERIALISES.

THE END